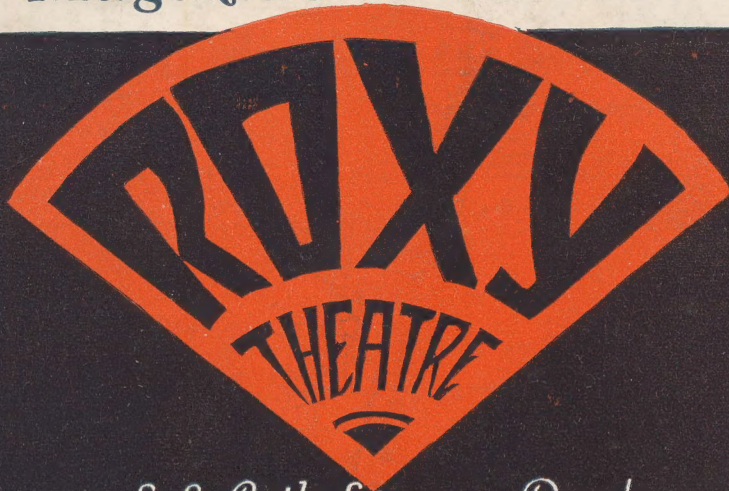


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S. L. Rothafel "ROXY" Director

WEEKLY REVIEW



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Vol. V, No. 6 Williams-W



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WEEKLY REVIEW

OFFICIAL MAGAZINE FOR ROXY THEATRE PATRONS

CIRCULATION 100,000 WEEKLY

Vol. V, No. 6 Williams-Wiley Publications, Inc., 45 W. 45 th St., N. Y.—Phone Bryant 6160 April 13, 1929
Subscription \$3.00 a Year; \$1.50 Six Months



Hello Everybody!

HAVE you ever stopped to realize the entertainment value that is being offered to you at this theatre?

We can safely say that at no time in the history of the theatre world has such an entertainment been given at so nominal an admission price. Consider the variety of entertainment; the length and lavishness of program; the quality and artistic standard of the performance—truly an amazing development in public service and the greatest entertainment value in the world.

We are keeping faith with our public and we have been true to the ideals we have set for ourselves. No effort is too great to maintain this public confidence. We want to retain the high standards that are synonymous with the Roxy.

To do so it is necessary that we have the tremendous crowds and the wonderful support that we have been enjoying. If, on occasions, you find the theatre crowded bear with us. We are doing our best to please you and make you comfortable. And remember always, we want you to feel that this is your theatre.

John H. Hottel
"John"

Rainbows!

A Souvenir Page of Roxy Facts

By ERROL E. HART

*A master artist sits in his orchestra chair,
Painting vast proscenium pictures with colors rare,
His canvas a stage, his palette the rainbow lights,
With hundred-foot brushes sweeping down from the heights.*

THESE lines sketch briefly the manner in which Roxy "paints" with lights the brightly colored stage pictures that so delight you week by week — — — *This is the Light Rehearsal* — — In which Roxy condenses into a few intensive hours the work that in most productions takes days or weeks.

It is at night that "Roxy" perfects these color combinations—*After you are snug in bed* — — — When the theatre is empty and the staff has departed he seats himself in his director's chair—Ready to compose new color poems — — — Before him a microphone conveys every slightest order to the men who serve as the Magi of the Lights — — Whose caves are in six distant sections of the big house.

A mildly spoken word from "Roxy" stirs into action a full thirty-four Magi — — Scattered about the big house that number of men is always on duty with the lights —Three of the Magi control the huge main switchboard—ten are in the dome over the auditorium—twelve stand on the light bridges on each side of the stage—nine are on the stage, operating projection machines, silhouette effects and such properties as open fire places.

A whisper from "Roxy" and the red of the sunset changes to a mystic blue of a moonlight night — — — The Magi move with military precision, slow or fast according to the master painter's wish — — Presently this verbal command will be charted on paper, a sheet for each of the thirty-four Magi giving him directions for every slightest change in the lighting — — From that night of the Light Rehearsal until the day when that particular presentation ends those charts are followed to the shading of a hair.

When the Roxy curtains close for the swift preparation of another feature you relax—*It is a period of ease—For you!* — — But in the farthest recesses of the house—in the light gallery up by the ceiling—in the wings of the stage—the thirty-four Magi are stirring — — — Hundreds of lights must be regulated exactly to be ready for the re-opening of the curtains — — — Sitting in a comfortable seat you think the time is ample—*It is actually eight seconds at the most* — — — In that short

(Continued on Page 16)

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WHEN John L. rect "Thru every good of the company proper names to ea Duncan's name, p role, seemed a per beauty, charm, per ing voice which ha —and—and— sent for Miss Dun "Can you sing, piano?" He asked swer depended the which every playe enact. Without u quietly answered: "I do both fairly "All right. Com me how well," Blys non-committal "fairl answered. Seating herself asked, as if in jest, Mr. Blystone?"

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Matinee

49th & E

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O'NEILL and
 "Two Boys with
 MORTINEZ
 European Sensat
 DINNER—\$1.25

Demure Mary's Adventure

"The Leading Player in "Thru Different Eyes" Puts One Over

By HESTER ROBISON

WHEN John Blystone was assigned to direct "Thru Different Eyes," he did what every good director does—he took a list of the company players and tried to fit the proper names to each of his characters. Mary Duncan's name, placed opposite the leading role, seemed a perfect balance. She possessed beauty, charm, personality, had a fine speaking voice which had captivated stage audiences—and—and— Here Blystone stopped and sent for Miss Duncan.

"Can you sing, Miss Duncan, and play the piano?" He asked seriously. Upon her answer depended the assigning of this plum role which every player on the lot had hoped to enact. Without undue haste, Miss Duncan quietly answered:

"I do both fairly well."

"All right. Come into the studio and show me how well," Blystone directed, upset by the non-committal "fairly well" with which she had answered.

Seating herself at the piano, Miss Duncan asked, as if in jest, "Shall it be opera or jazz, Mr. Blystone?"



Mary Duncan

(To Next Page, Please)

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"This is no time for joking," the director retorted. "Play a popular piece and we'll see."

Miss Duncan played and sang. She played another, and another, and another. Then she sang comic opera selections. An hour passed, then two hours—and she was still singing. Director Blystone sat immobile. She turned.

"How was it? Do I get the part?" she asked, trying to curb a smile.

"Why, child," Director Blystone said in the tone of a man who has made an important discovery, "you should study music, with your talent. You're wasting a wonderful voice and talent if you don't find good teachers. You're marvelous—I never was so delighted—never listened to music so long without fidgeting. Report tomorrow for the lead in "Thru Different Eyes, Miss Duncan" here he held out his hand, "I want to give you my sincere compliment on your musical talents and hope they will never be wasted again."

"Thank you," demure Mary answered, still with that smile on her face.

It was not until the picture was almost completed that an acquaintance casually said to the director: "You were fortunate in having Mary Duncan. She studied with Yvette Guilbert, who was a sensation in France and here, and she won a scholarship that gave her a two-year course with Lily Lehmann, the famous soloist. They were confident Miss Duncan would be marvelous in light opera as a prima donna."

We draw the curtain.

Joe Kirkwood A Novelty

ONE of the most unusual exhibitions of talent the Roxy stage has seen is that of Joe Kirkwood, the Australian golf wizard, this week.

For the first time since he began hitting balls from watch crystals back in the Antipodes, he shows his skill on the stage of a theatre.

Against a special setting picturing the typical country club, Kirkwood is playing before the largest gallery that has ever followed him. Having been provided by "Roxy" with the entire Roxy Ensemble, the golfer is at no loss for noses, foreheads, knees and toes from which to tee off. His famous tricks are aug-

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Q. HOW many of you list the rush of the market that A. Just to give list:

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A Question Box for You

Ask Yourself Some of These or Read the Accompanying Answers as You Please

Q. HOW many musical screen shows can you list that are being put on film in the rush of the producers to take advantage of this brand-new musical show market that the "talkies" have opened up?

A. Just to give you a start, here is a little list:

"Fox Movietone Follies"

"Rio Rita"

"Hit the Deck"

"Desert Song"

"Cocoanuts"

"Close Harmony"

"Marianna" with Marion Davies

and of course, "Hearts in Dixie" and "Broadway Melody." Now add what you can.

Q. What leading artist of the screen makes rather a specialty of plays that are sequels to previous successes?

A. As a hint, he is playing in one of them on Broadway now.

Q. What new entertainment do you think might result from the recently announced Fox control of Metro-Goldwyn-Mayer?

A. Here is Delight Evans' guess, in "Screenland": "John Gilbert in an emotional scene with Janet Gaynor, Greta Garbo vamping the shy Charles Farrell, Victor McLaglen scowling in the same scenes with Lon Chaney."

Q. How do you think the Movietone reproduces a pistol shot?

A. Not exactly as you would think. A slam of a door is what does it.

Q. What is Greta Garbo's favorite sport?

A. If you don't know, it's the ukulele.

Q. What gives Greta her greatest thrill?

A. Looking at skyscrapers, by her own statement.

Q. What great Fox success is to have a sequel shortly taken with the original cast?

A. "What Price Glory." The sequel is to be "The Cock-Eyed World," with Victor McLaglen and Edmund Lowe. Edmund

Lowe is practising talky swearing right now. When one starts to think what the vitriolic language of "What Price Glory" will be turned into in the talking movies, one must tremble and smile at the same time.

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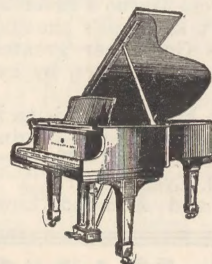
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cet, N. Y. C.

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By *Nell Vinick* Beauty Adviser

I WISH I could impress on every woman the importance of giving the complexion a reasonable amount of attention and care every day. It is safe to say that (barring ill health) nearly all skin worries and skin troubles such as enlarged pores, oily or dry skin, eruptions, whiteheads, etc., are needless. Lack of care, or improper care are at the bottom of all skin troubles. They could have been avoided. They can all be relieved and even entirely overcome with proper care. Proper care does not necessarily mean using a lot of preparations. Creams, astringents, etc. are necessary to keep a clear smooth skin at its best—but to overcome certain skin disorders, the less one uses on the skin, the quicker the improvement.

For example—Oily Skin and Enlarged Pores—These two conditions usually appear together. So many letters come to me asking "what creams to use for oily skin." The answer is NONE. Good creams contain a great deal of oil. Why force more oil on a skin which is already oily? An oily skin needs a strong astringent to overcome the excess oiliness and to stimulate the circulation. For cleansing—a genuine Cold Cream Soap.

Dry Skin—Requires a cleansing cream, a mild astringent (or ice water) and a nourishing cream, plenty of it—to replace the natural oils which have become exhausted from the skin. Since a dry skin wrinkles quickly, it is advisable also to use a bit of nourishing cream as a powder base.

Wrinkles—Lines and wrinkles are bound to come with the years. Surely no woman after reaching a sophisticated age would expect—or want to have a face as empty of character as a doll's. Certain lines denote character—experience—memories. A few lines and wrinkles will not be noticed—if there is vital clearness of skin and softness of contour. Lines, once

they have formed, on the face cannot be completely "eradicated" or "wiped out" but they can be kept from becoming deeper.

The causes of wrinkles are many, but generally speaking they are of two kinds, the unavoidable kind and the kind that could have
 (To Page 13, Please)



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Dame Fashion

SHOWS A BIT OF GRAY MATTER

THIS season, of all seasons, fashionably dressed women may go shod in style and in ease at one and the same time. For Fashion has made astonishing overtures to good sense. With a graceful bow in the direction of the gods of comfort, Fashion has decided this spring that for daytime wear in town, a decidedly lower heel is quite the only thing.

Many women are welcoming the new style with sighs of relief. However here at Coward these sighs aren't heard so much when the new type of heel is requested. For to the women who come to Coward for all their shoes, comfort and style at one and the same time are no novelty, no mere caprice of Fashion. They know that it has long been the special prowess of Coward designers to combine the two even at those moments when Dame Fashion is most wickedly ignorant of the laws of comfort.

That is why so many of the town's smartest looking women—women who realize well that the very essence of a sophisticated appearance is a nonchalant ease—always come to Coward for all types of shoes. No matter whether it be a sturdy pair of walking shoes they want, a delicate pair of evening slippers or something in between, they are satisfied only with a happy union of style and comfort. And Coward invariably offers just that.

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Fire Notice—Look around NOW and choose the nearest Exit to your seat. In case of fire, walk (not run) to THAT Exit. Do not try to beat your neighbor to the street.—JOHN J. DORMAN, Fire Commissioner.



50th Street and 7th Avenue
Telephone, Circle 6000

Personal Direction of S. L. Rothafel, "Roxy"
Under Whose Supervision the Programs Are
Conceived, Staged and Lighted

PROGRAM

Week Beginning Saturday, April 13, 1929
Performances Continuous from Noon to Midnight
De Luxe Performances at 2:00; 4:00; 7:30 and 9:30

1. THE ROXY ORGAN (Kimball)
Organists: Lew White, C. A. J. Parmentier and George Epstein
"LOVER COME BACK TO ME" Sigmund Romberg
Reine Valerie and Lew White
2. THE ROXY SYMPHONY ORCHESTRA
Conductors: Erno Rapee and Joseph Littau
Associate Conductor: Mischa Violin
Concertmasters: Henri Nosco and Josef Stopak
Solo Cellist: Yascha Bunchuk
SELECTIONS FROM "MADAM BUTTERFLY" Puccini
3. DIVERTISSEMENTS
(a) PRELUDE in C SHARP MINOR Rachmaninoff
M. Vodnoy
The Roxy Ensemble
(b) THE FRENCH FAN
Patricia Bowman
Jenny Delaroff, Sadie Rice
Catherine Alimoff, Leo Reitzig, Mae Wright
Kathryn LuEyles, Rosalie Spatcher, Terry Bauer
(c) THE ROXYETTES
Russell E. Markert's Famous Troupe of 32 Precision Dancers
4. MAGAZINE AND FOX MOVIE TONE NEWSREEL
News of the World with Sound Reproduction

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BOB FRIDKIN & HIS ORCHESTRA
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Overcome**
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Smart Social Conversation—Wit—Re-
partee. Authoritative Social Coaching
Personally or by Mail.*

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American Society for the Prevention of Cruelty
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"We Treat Dogs Like Human Individuals"

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Like Human Individuals"

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PROGRAM

(Continued)

5. NATIONAL SPORTS SILK WEEK

(a) THE SILK WORM

The Roxy Ballet Corps

(b) SILKS OF JAPAN

Patricia Bowman

Female Chorus

(c) SILK AND SPORT—At the Country Club

JOE KIRKWOOD

Douglas Stanbury

The Roxyettes

The Roxy Ensemble

Silks and Costumes Specially Designed and Created with
the co-operation of the Spun Silk Research Committee.

6.

WILLIAM FOX Presents

"Thru Different Eyes"

100% Dialogue Fox Movietone Feature

WITH

MARY DUNCAN, WARNER BAXTER

and EDMUND LOWE

From the play by Milton E. Gropper and Edna Sherry

John Blystone Production

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VIOLA MANNING
HARVEY MANNING
JACK WINFIELD
FRANCES THORNTON
HOWARD THORNTON
SPENCER
MYRTLE
VALERIE BRIAND
MARSTON, DISTRICT ATTORNEY
KING, DEFENSE ATTORNEY
ANNA
MAYNARD
MAID
JANITOR
PADUCAH
CRANE
TRAYNOR
ALINE CRAIG
FIRST REPORTER
SECOND REPORTER
THIRD REPORTER
FOURTH REPORTER

Mary Duncan
Edmund Lowe
Warner Baxter
Natalie Moorhead
Earle Foxe
Donald Gallaher
Florence Lake
Sylvia Sidney
Purnell Pratt
Felmer Jackson
Dolores Johnson
Nigel de Brulier
Lola Salvi
Stepin Fetchit
DeWitt Jennings
Arthur Stone
George Lamont
Natalie Warfield
Jack Jordan
Marian Spitzer
Stan Blystone
Stuart Erwin

For Coming Attractions See Next Page

PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE

Toe Slippers in Roxy Ballet Exclusively by CAPPEZIO, New York

The STEINWAY is the official piano of the Roxy Theatre

A DUO ART piano on the main floor of the Grand Rotunda

The LYON AND HEALY HARP is used in the Roxy Symphony Orchestra

Percussion Instruments in the Roxy Orchestra from LANDAY BROS.

Scenery designed by CLARK ROBINSON and executed by JOSEPH TEICHNER STUDIOS

Rugs by CASTELLI BROS.

Wigs by SHINDHELM

Costumes by EAVES

S. L. Rothafel invites you to have a cup of delicious BEECH-NUT Coffee. Served in
the Grand Lounge Room from 2:30 to 6 and from 7:30 to 10 p. m., Sundays excepted

Coming!

Next Attraction—

"GIRLS GONE WILD"

A FOX MOVIE TONE DRAMA

With SUE CAROL and NICK STUART

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The Roxy Theatre

S. L. ROTHAFEL—President and Director General

Music

ERNO RAPEE.....	Director of Music
Joseph Littau.....	Orchestral Conductor
Mischa Violin.....	Associate Conductor
Max Herzberg.....	Master of Chorus
Lew White.....	Chief Organist
Maurice Baron.....	Staff Composer
Lec Rusotto.....	Vocal Coach
George Torke and	
Walter C. Schad.....	Musical Arrangers
Edwin Zimmermann.....	Music Librarian

Executive Staff

Arthur A. Jones.....	Comptroller
Jacques J. Benjamin.....	Ass't to Mr. Rothafel
Leah Klar.....	Sec'y to Mr. Rothafel

House Staff

Charles W. Griswold.....	Manager
Kirk McGee.....	Ass't. Manager
Charles F. Dowe.....	Ass't. Manager
A. C. Jacobsen.....	House Treasurer
William Smith.....	Chief Engineer
H. E. Hiller.....	Communications Engineer
Anne Beckerle.....	Nurse
Mabel Bryde.....	Nurse

Production

LEON LEONIDOFF.....	Production Assistant
	to Mr. Rothafel
CLARK ROBINSON.....	Art Director
Douglas B. Murray.....	Production Manager
Florence Rogge.....	Ballet Mistress
Leonide Massine.....	Ballet Master
James Morcom.....	Ass't Art Director
Marco Montedoro.....	Costume Designer

Production Staff

Bernard F. Arons.....	Ass't Prod. Mgr.
Harriette Rogge.....	Costumer
Anna Elliott.....	Asso. Costumer
Frank Schneider.....	Electrical Director
Arthur Smith.....	Chief Projectionist
P. J. McCarthy.....	Ass't. Stage Director
Edward Roelker.....	Mechanical Director
Harry Metz.....	Chief of Properties

Publicity

Martha L. Wilchinski.....	Director
Albert Margolies.....	Assistant

A REQUEST

We, the attaches of the Roxy Theatre, earnestly request our patrons to kindly refrain from offering gratuities for any services rendered. We have pledged Mr. S. L. Rothafel, "Roxy," that we will under no circumstances accept payment from his patrons for courtesies we enjoy extending to them. The offering of a gratuity will be mutually embarrassing because it will politely be refused.

THE ATTACHES—William J. Reilly (Chief Usher)

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The Artist in "Bobs"

By ROSE AUBURN

"CAN you match my auburn locks?" said I to him.

"Certainly, madame, the shade of Titian," he complimented me.

"American copper, at least," I ventured. He brought forth the matching strands—just enough gold in the red to make his compliment acceptable.

It was I, myself, shopping, in person. He was Francois, that marvel worker in hair who left Lord & Taylor's beauty parlor one year ago to establish his own place across Fifth Avenue at number 431.

His Parisian training, his Parisian up-to-dateness show in the model heads that exhibit to you the very latest in French hair styles. There's the Paris Chignon, for instance, with its clever ring-like curls around the base of the head—the most sophisticated "bob" I have seen. And one of the most attractive.

"Ah, yes," says Francois, "that is the demand now—for something artistic. There's nothing artistic about a woman's hair cut like a man's. So now they are changing to the long 'bob,' which we make pleasing—whether we use the chignon or some other style."

"But what am I to do while my 'bob' is growing long enough to be done up—like the chignon there, for instance?"

He had the answer for that, too. Out of a Paris box he brought a ready-to-wear chignon of my exact shade. I left, at peace with the world, all my ragged hair-ends hidden.

Nell Vinick (Cont'd)

been avoided and which may be held at bay.

The unavoidable kind are either hereditary or else are caused by illness or long-abiding grief. The avoidable kinds of wrinkles come from neglect of the skin, insufficient regular care, or very often from strenuous dieting and hasty reducing. The human skin does not shrink nor contract quickly enough to take up the "slack" caused by losing weight quickly and many women find that in the process of losing a few unwelcome pounds or inches, they have gained an equally unwelcome sagging or flabbiness.

Crows Feet—To keep them from forming about the eyes—nourishing cream left on each night. Once they are in—this will keep them from becoming deeper.

Youthful Smooth Neck and Hands—Many women with a youthful complexion, clear unlined skin, have an old-looking or discolored neck—and wrinkled hands. So needless—because the neck and hands respond almost instantly to proper treatment. There is a

"smoothing" cream with which a "crepey" condition of the neck can be smoothed out—actually smoothed out. It's about the only safe beauty aid I know of which requires a minimum of effort.

To sum up—if it be possible to sum up the inexhaustible subject of complexion-care—do not be lured by every miracle-promising advertisement. Study your own skin condition and take care of it accordingly. Nothing but trouble is to be gained by overloading the skin. But the regular use of the right preparations will help to keep the skin clear and firm and smooth.

Nell Vinick, noted beauty adviser, broadcasts weekly over WOR. Write her care *Roxy Review*, 45 West 45th Street, N. Y. and she will advise you freely on all your beauty problems. Enclose addressed, stamped envelope.

Encore Ernie Golden

THEY are bringing Ernie Golden back to the Canton Palace as Master of Ceremonies—in fact he is back already. His jolly singing, his infectious personality, are once more being employed in making the crowds happy. He doesn't do it in Chinese; he speaks the language of Broadway. With Senor Del Pozo's band putting up the smoothest kind of jazz, Golden will keep the customers smiling.

They have a big cabaret at this restaurant this week. Jean Winslow, just back from Cuba, is doing acrobatic dances; Betty Real appears singly and with her sister, Isabella Hanson has the prima donna role; Girardo & Nadine are seen in a highly sensational ballroom dance, while Jack Kerr, the sweet singer from Ernie Golden's orchestra, warbles.

FOX SCARES
 Good selection of quality furs, all colors: Silver pointed, beige, platinum, red, etc. Small deposits accepted.
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 Spring Coats, Import Copies, \$15
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Albert & Zella Dine Out

WE WERE a-hungered and we yearned for a taste of roasted meat and the flavor of fine sauces, so we naturally went to the Eldorado, premier among the rotisserie restaurants of the city, located on Broadway almost opposite the Roxy.

This restaurant draws a discriminating clientele; its patrons are those who enjoy good eating and find pleasure in sitting at table in a genial atmosphere of good fellowship and good cheer. It is a French version of an old English chop house.

EVERYONE knows that practically all visitors who come to New York make the Roxy Theatre their first port of call. From twenty-five to forty thousand out-of-town folks are in the Roxy audience every week.

And from observation we should say that fully a fourth of these visitors find their way to two great restaurant landmarks on Broadway. Chin Lee's famous place, only a block below the Roxy, draws everyone who really wants to see metropolitan life. In only six years the astute Chin Lee has built up a business equal to that of many houses that have been at it for half a century. Chin Lee's is a Broadway institution and not to know the delights of its palpitating dance music is to leave the city without having tasted all the pleasures of the metropolis.

PROBABLY few other races are so successful in finding enjoyment in eating as are the high-class Italians. Certainly their restaurants present perfectly prepared food plus faultless service.

A leader in this class here in New York is the Venetian Garden, in Fifty-second Street, off Broadway, where Signor Carlo Giolito personally sees that his dinner guests are cared for to an Italian queen's taste.

He serves dishes ordinarily found only on the menus of fashionable hotels. He serves them in an atmosphere of quiet elegance that must appeal. Half a block from Broadway he offers an inviting retreat from the hustle and bustle of what its habitués call the "main stem."

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"The Aristocrat of Harlem"

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"SPRING BIRDS"

2—DISTINCTLY DIFFERENT—2
SHOWS NIGHTLY 2

CAST OF FIFTY! BEAUTIFUL GIRLS!

Music and Lyrics by

Jimmie McHugh & Dorothy Fields

(Authors of "Blackbirds")

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ANNAPOLIS and WEST POINT



EVERY woman has a frock that is coming, but the sophistication of that description of afternoon coquetry Russek's Design Miss Credle's how prettily the skirt hangs from the body of royal blue. The sophistication is finished by the genuine Valence that is ornate with rhinestones in a pattern. You do of the collar in but it comes down waist behind after son's best cape. That's where the cation shows. enough in front,

LIKE all of me have been this putting slip the living room s adays everyone h isn't only the rich them today. The are, the more you covers to save a furniture covering My "hubby" is hound and last wee we could save hal covering that cost is \$86.02 as he loo After he got thr too. It went this close dusting every 30 hours. So I save just by spending \$ tle more than that,



Any Style Wave De

SHOPPING IN NEW YORK

WITH *Rose Auburn*

Drawings by
ELLIS CREDLE

EVERY woman craves a frock that is not only becoming, but has touch of sophistication about it, and that description fits this pretty afternoon costume from Russek's Design Studios.

Miss Credle's sketch shows how prettily the flower-like skirt hangs from the plain body of royal blue chiffon.

The sophistication is furnished by the ecru collar of genuine Valenciennes lace that is ornamented with rhinestones in a very striking pattern. You do not see all of the collar in the drawing but it comes down to the waist behind after the season's best cape-like fashion. That's where the sophistication shows. It's demure enough in front, you see.



LIKE all of my sisters, I have been thinking about putting slip-covers on the living room suite. Nowadays everyone has them. It isn't only the rich who sport them today. The poorer you are, the more you need slip-covers to save expense of furniture coverings.

My "hubby" is a figure hound and last week he figured that for \$13.98 we could save half of the wear on a Mohair covering that cost \$200.00—and that saving is \$86.02 as he looks at it.

After he got through, I did some figuring, too. It went this way. Saving ten minutes close dusting every day for six months equals 30 hours. So I save a day, and he saves \$100.00 just by spending \$13.98. We did spend a little more than that, because we bought a bet-

ter quality than the minimum—although the Mutual Upholstering Company of 782 Westchester Avenue and 19 West 34th Street, had some very good designs in cretonne or damask at \$13.98.

They offered to cover a ten-piece dining room suite for \$29.98 and if I had not been getting slip-covers, I certainly would have re-upholstered the living-room suite at their prices.

However, I am tickled at the service we received on the slip-covers. The salesman came down promptly and we got our covers in short order.

A MOST intriguing place—that's the Tiffin Gardens in Forty-second Street, just west of Sixth Avenue, where the gypsy girls tell your fortune over a cup of tea—and no charge for it.

Positively refreshing on a shopping tour to step in there at noon and be entertained—and sometimes thrilled.



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Entire Bobbed Head—No Extras
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SPECIALISTS IN NESTLE'S

CIRCULINE METHOD

EXPERTS ONLY—NO KINKS OR FRIZ

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6 MONTHS

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Entrance 42nd St.

Rainbows! (Continued)

pause between scenes the men at the switchboard must "take out" the lights of the scene just finished and switch in those for that to come — — It is only when this work is done that the other thirty-one Magi can operate their beacons and spots.

Continuous, unremitting attention is the secret of this beautiful blending of lights — — *The effect that makes your visit to the Roxy memorable as an artistic experience* — — In about forty-five to fifty minutes of stage performance, as many as forty-two major light changes are effected — — Then, in addition, as many more minor changes are necessary for the dance presentations — — The spotlights—whether white, blue or golden—must "follow" the principal dancers more faithfully than their shadows—for in this kind of "following" the operator of the light must move with the performer and, in the case of quick shifts across the stage, a little in advance.

Leonide Massine must never prance out of focus no matter how swift his movements. The sprite-like Patricia Bowman must be in the full glow of the light every second—*Imagine the catastrophe should she be dancing in one place and the spotlight focusing elsewhere!*

It takes the most elaborate switchboard in the world to make effective "Roxy's color painting" — — It is as big as the side of a street car — — And no simple thing either — — One thousand levers to switch current on and off—And five hundred dimmers besides—*To soften the lights to the artistic effect "Roxy" has set as a standard.* Three Magi at the switchboard—But even six hands could not make the changes were it not for the interlocking system — — The switches are so interconnected that the pull of one master lever turns dozens of switches.

THERE is a code for all this — — When "Roxy" calls, "More of forty-one," a rosy light streams on from the left side while a soft green effect illumines the right of the stage — — When he whispers, "Dim the fifty-nines," the brilliant golden beams from the top of the big house soften down to a mild yellow light — — At another number signal all the hues of the rainbow are made to appear magically — — — "Roxy" began experimenting with his ideal of colored lighting for theatres years ago in the Rialto — — Ten years of constant improvement it took to attain perfection—the Roxy.



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ACTS LIKE MAGIC

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SWOLLEN, PERSPIRING FEET

25 CENTS - ALL DRUGGISTS

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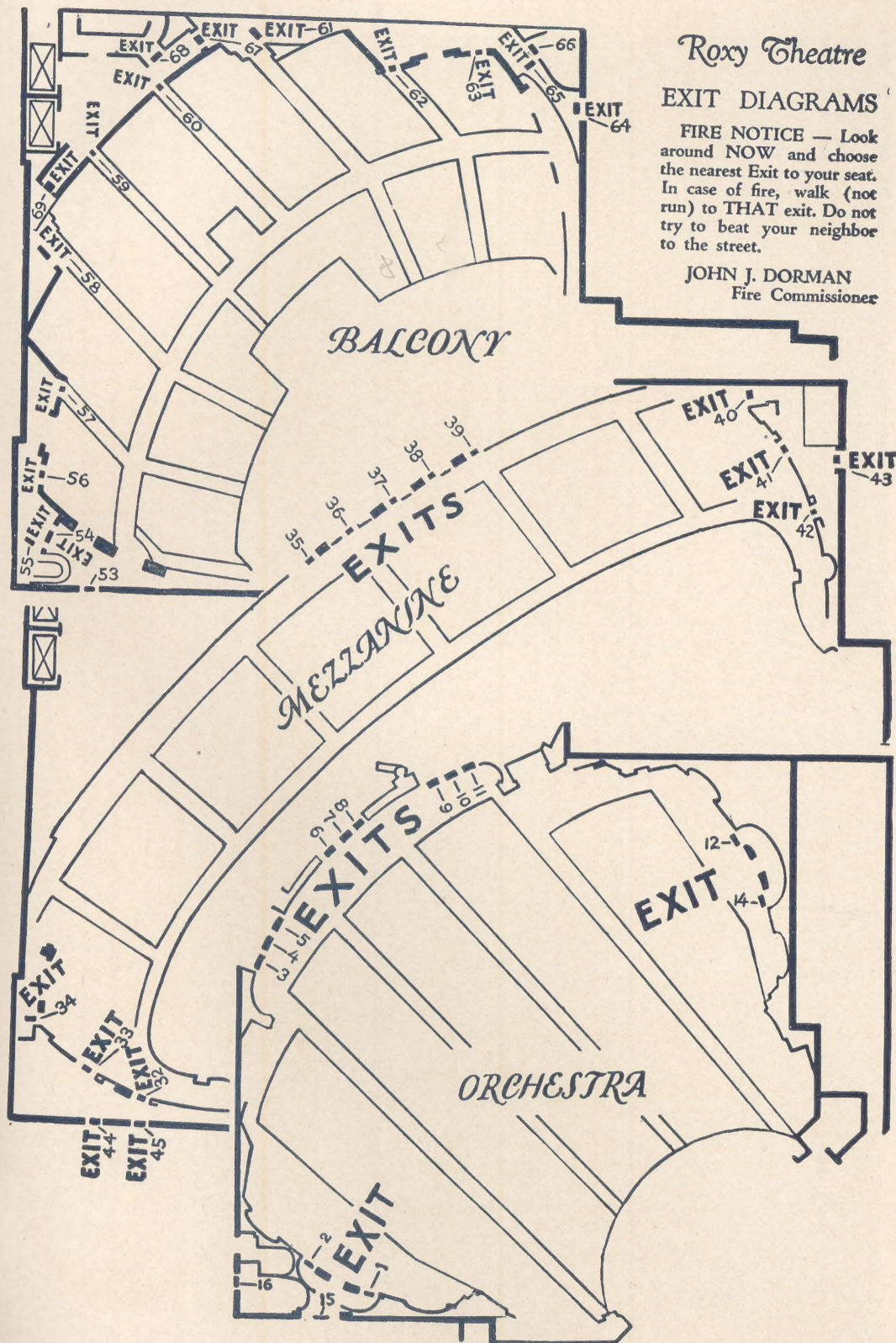
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Restaurant

Popular Prices
ED ON SPITS
49th Streets

Printing Co., New York



Roxy Theatre

EXIT DIAGRAMS

FIRE NOTICE — Look around NOW and choose the nearest Exit to your seat. In case of fire, walk (not run) to THAT exit. Do not try to beat your neighbor to the street.

JOHN J. DORMAN
Fire Commissioner

*You can forget
all the others!*



Chesterfield